

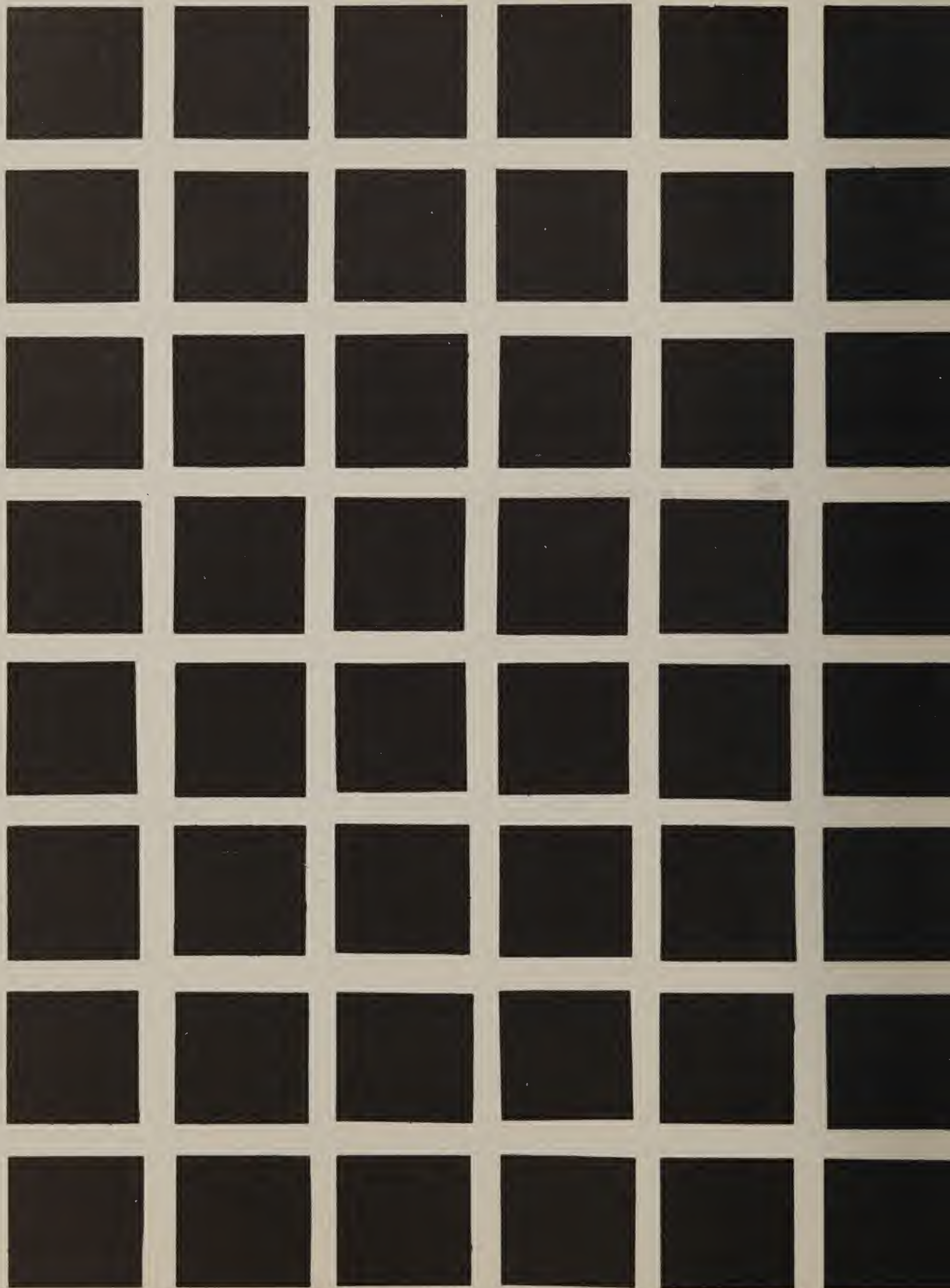
INTAGLIO

Intaglio

SPRING 1964

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The Summer Institute In Visual Perception

By Judith Kazunas

Last summer twenty-six high school and college teachers of subjects as varied as biology, English, math, art and languages, spent six weeks, fourteen hours a day, of their summer vacations, at Phillips Andover Academy participating in an experiment called "The Summer Institute in Visual Perception." The school systems represented were Boston, Worcester, North Reading, Milford, N. H., Pittsburgh, Pa. and Melbourne, Fla. The Institute was held under the auspices of the Massachusetts College of Art and the Council of Public Schools. It was financed by grants from the American Council of Learned Societies, the Robert Sterling Clark Foundation, and the Ford Foundation. The participants from Mass. Art were Mr. Floyd Convert and Mr. James Kenney.

The Institute was an experimental program of experiences aimed at developing unusual awareness and interdisciplinary insights. The participants also explored audio-visual techniques with which to supplement and clarify verbal instruction.

It has been observed that since practically all the time spent in the classroom is devoted to the development of verbal ability few people have an adequate background in visual training. It is also true that the people of today do not have to make; they merely have to choose. The fact that people know so little about the elements and processes which go into the making of the things they live with

probably accounts for a great deal of the bad taste we encounter today. It has been remarked that, "No thing is perceived by the mind until realized by the senses," and in agreement with this the Institute was dedicated to the premise that visual awareness is as important to learning as verbal ability. The participants, therefore, became involved, for six weeks, in manipulative experiences which helped to enhance and clarify learning practices.

Through the exploration of new methods of teaching and learning the participants experienced a clearer understanding of the correlation between hand and eye. The experiments were varied, and, at first, some questions were raised concerning the purpose and value of certain projects. For instance, many teachers unacquainted with the world of varied art materials felt dubious about spending hours up to their ears in paint, cut paper shapes, molded metal, printing with vegetables, and bottle tops. But by the end of the summer it was agreed that the outcomes were more than worth the sticky fingers.

The problems and techniques prescribed for the Institute were derived from a course developed by Bartlett Hayes, director of the Addison Gallery in Andover. The course for the Institute was packed with lectures and intense discussions and exercises that included such projects as making photograms, welding metal, constructing collages, and experimenting in color, texture and pattern was also an important correlative experience. One of the culminating assignments of the Institute was the creation of a slide-tape. This is a tape-recorded lecture on any subject, accompanied with visual illustrations and analogies drawn from other fields, especially fields connected with the visual. One group of teachers from Worcester developed a tape on geometry with illustrations of geometric forms found in art, nature and architecture. Another group from Dorchester High, including Grace Whittaker, Michael Tulysewski, and Jeremiah Botelke, created a tape illustrating the construction of a short story. "Style" in writing was explained lucidly and sensitively by accompanying colors and pictures which represented mood, character, subject and setting.

All the experiments were primarily concerned with breaking down boundaries between different courses and areas of subject matter and demonstrating the natural integration within areas of learning.

Most participants found through these experiments that the processes involved in solving problems and the composite elements of different areas of subject matter are very similar. Throughout all the experiments the one essential question which was foremost in the mind of all participants was "How does this relate to thus and such?"

Of course, the ultimate beneficiaries of this program will be the children. Although it is still early to make a judgement on the value of the Institute it is hoped several results will become apparent. First, the students should become aware of the interrelation between subject matter dealing with the senses and that dealing with the verbal. Such an awareness should make it easier for the child who is non-verbally inclined, for he could express himself effectively in other media. Again, in this age of highly geared learning in the areas of science and math, the child who is not proficient in technical understanding may find it hard to keep up with his classmates. Through relating areas of knowledge one with the other, the child will see these relationships and learning in any difficult area will be more meaningful. He will grasp new concepts more quickly and retain them longer. The child will see how all knowledge is universal and inter-related. And such useless learning habits as "learn by rote the night before the exam and forget the day after" will be eliminated.

All those involved in education--teachers, students, and citizens alike--must be aware of the fact that methods of education are changing and improving constantly and rapidly to keep up with the swift pace of today's world. Such an experiment as The Summer Institute in Visual Perception is only a small spoke in the wheel of advancing learning which is spinning all over our country and over the world. It is hoped by all that the results of the Institute will not only prove to be of great value to education as it is at this moment, but will snowball into something even greater and with more to offer in the future. All the participants are looking forward to resuming the Institute again this summer and to expanding its facilities, experiments, and findings.

The Art Market

In this issue we have made a survey of the field of COMMERCIAL DESIGN.

The purpose of the ART MARKET has been to provide some practical information for those students about to enter the art world, to assist students in making their decisions as to their specialties, and to contribute to our readers' general knowledge of allied fields of art.

In the previous three editions of Intaglio the ART MARKET has conducted interviews with professional people in the fields of book illustration, painting, and ceramics. We want to express our gratitude to these artists, some of whom are world famous in their specialties. Every one of them has shown us extraordinary courtesy and willingness to help.



William Gunn

Interviewed By Norman Rizzi

William Gunn is a quiet, confident craftsman who does not let the tensions that come with being the art director of one of Boston's most successful and contemporary advertising agencies affect his business relations with others. Before Mr. Gunn made time to speak with me, I was fortunate to have been seated, not in the waiting room, but in his office. Feigning an interest in the view from the studio window of busy Copley Square several floors below, I observed the workings of the office and was impressed with the control Mr. Gunn exhibited in dealing with a multitude of typical studio situations; deciding what to do about a photograph that would not be ready for press, pacifying a client who demanded a complete spacing rearrangement on a major layout, and rescheduling an artist's assignments so that work would be finished by a new deadline. By the time he was actually able to speak with me, I knew that he was the kind of individual who had a genuine interest in artists and an understanding of their problems.

It was not a surprise, then, to find that when he spoke to me he knew exactly what he wanted to say. As a graduate of the painting department of the Massachusetts College of Art and an illustrator of many years' experience, he said that the importance of a student's attending a four-year art school could not be overestimated.

"Sometimes people with one fine talent can forge ahead. Ability is necessary with or without education. But," he added, "a strong educational background is essential if more than a little growth is to be hoped for." He said that he could not agree with the philosophy that art schools do not teach anything.

One of the most important personality traits, he believes, for a young commercial artist is flexibility. "Some artists are willing to change; some not. But commercial art is not for those who won't adapt."

He said, however, that there are some people whose work has a kind of quality that should not be changed. These people should divide their output into two categories so that the more creative work will not suffer.

Concerning the operation of his studio, he employs thirteen artists, two salesmen, and two secretaries. He prefers to farm out his large photo-retouch orders, but all other work can be handled by the studio staff.

In hiring a new young artist, he looks for these work qualities: neatness, an overall plan of portfolio presentation, evidence of art knowledge and taste, skills, and craftsmanship. If the person applying is interested in a design desk, Mr. Gunn places the emphasis of his criticism on the quality of the creative ideas shown, with less emphasis on craftsmanship.

"The personal appearance of applicants still counts," he said. He wants staff members who appear at work well groomed and dressed in the most businesslike manner. "Beatniks will please save their torn sweaters for after hours."

Commercial art still offers a promising future for young men and women who are talented, hard-working, and willing to sacrifice at the start of their careers. He said he would expect the average young commercial artist working in the Boston area to be earning an annual income of \$8,500 after five years' work, and more if the artist showed exceptional ability.

He warned, however, that beginners should not sell themselves short by accepting, for a long period of time, a type of work in which they have no interest, or employment in a non-studio situation where advancement is unlikely.

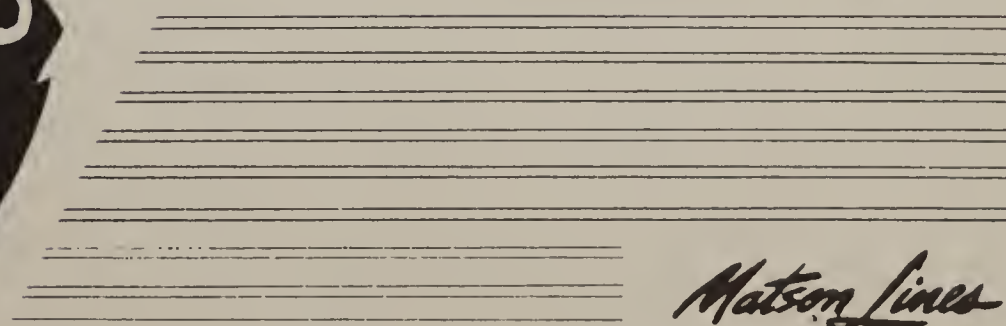
"What does an artist do who cannot get studio employment? He opens his own studio."



MATSON^T HAWAII



P&H



Matson Lines

MARCUS
ULPIUS
TRAINUS

Howard Shooshan

Interviewed By Waldo Winchester

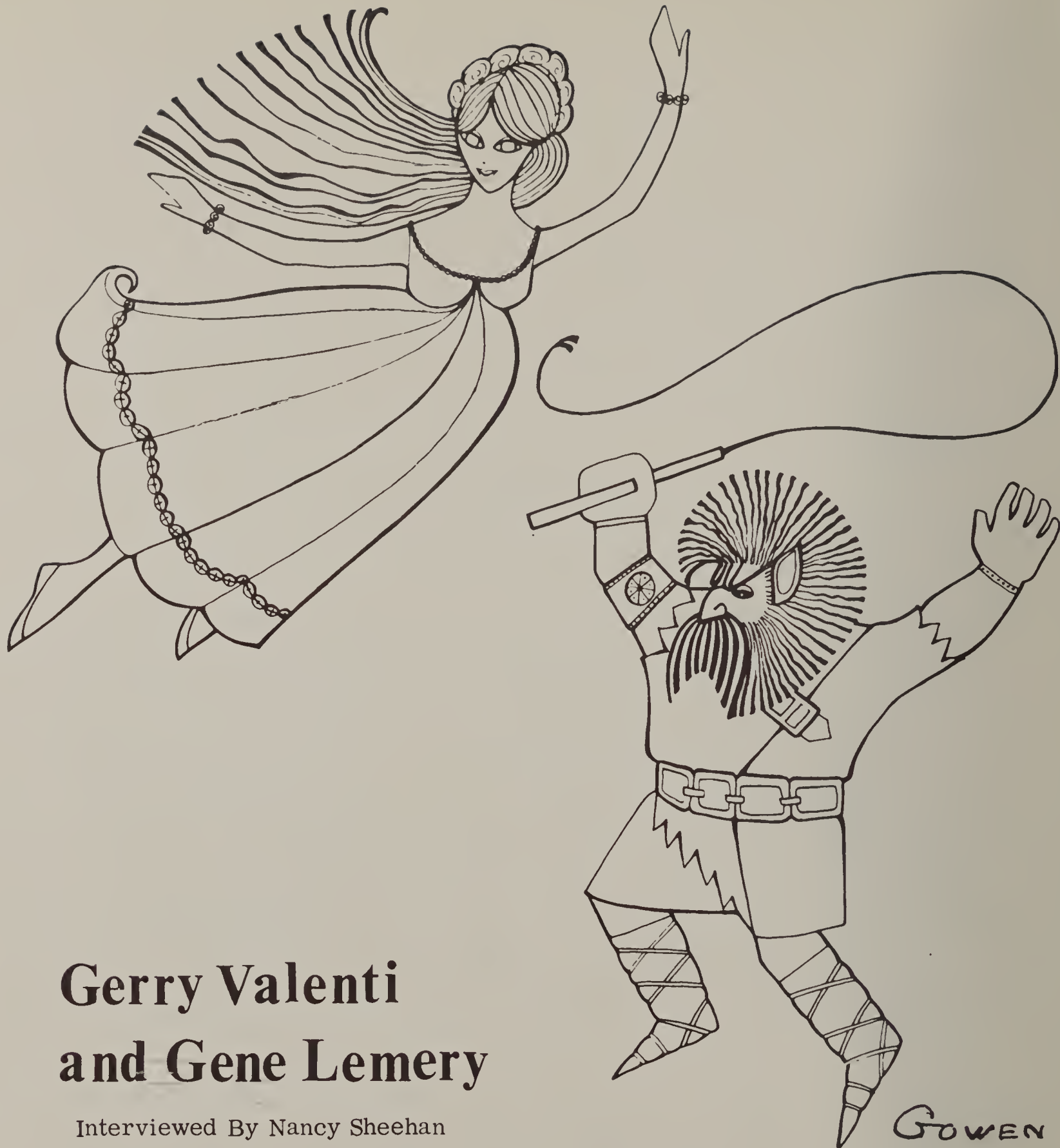
A revolution has been going on in the lettering field during the past few years. No guns have been fired, but there are bodies all over the place. The lettering specialists are finding themselves victimized by the photo-lettering services. The camera can now put lettering in circles, elongate it, condense it, or distort it. In fact, it can do anything that the expert letterer can do, only faster and cheaper.

We asked Howard Shooshan, a successful lettering specialist for many years, what this automation in lettering has meant to him. In effect, his answer was that he has had to become a one-man, all-around art service. "The top-notch letterers will always do a lot of work," he said, "because the camera distorts somewhat, and it cannot think like the creative letterer can. But I would say that close to ninety percent of all the lettering done today is probably done by the photo-lettering services, or with such things as sheet art type." Mr. Shooshan asked us not to hold him to that figure, but his advice to the student about to enter the commercial world is, "Unless he is one of these absolute geniuses who come along every few years, like Tommy Thompson or the late John Cook in Boston, the student shouldn't plan to specialize in lettering alone."

When we arrived for our appointment at his Clarendon Street studio, Mr. Shooshan had just finished a line of script lettering for a Newbury Street shop. He wrote the words with a ruling pen many times over, then cut out one word here and another one there, and pasted them down together as his finished art work. He was also doing some lettering for one of the text-book publishing houses as we interviewed him. We saw a number of school catalogues for which Mr. Shooshan had done the lettering, typography, and layout. One, a catalogue for an old New England boys' school, had an exquisite line drawing on the cover, done by this artist in the manner of the old steel engravings. He also does package design and layout. "And you can't be too proud to do mechanicals," he said.

Howard Shooshan got into lettering the same month he graduated from Mass. Art, working for a commercial illustrator as his letterer. Incidentally, he told us that as a student he had intensively studied the lettering from the Trajan Column, which he considers the greatest example of Roman lettering. Next he worked as the supervisor of the lettering department of the Vincent Edwards Art Service where "you really worked, and learned plenty." And his next step was to set himself up as his own boss.

We asked if Mr. Shooshan had any "immortal words" for the aspiring commercial designer. He laughed and said, "I'd like to say to the student that he should really learn how to draw well. Avoid being carried away by the current fads - you get into trouble. Fads change overnight, and you've got to have the ability to be flexible in this business."



Gerry Valenti and Gene Lemery

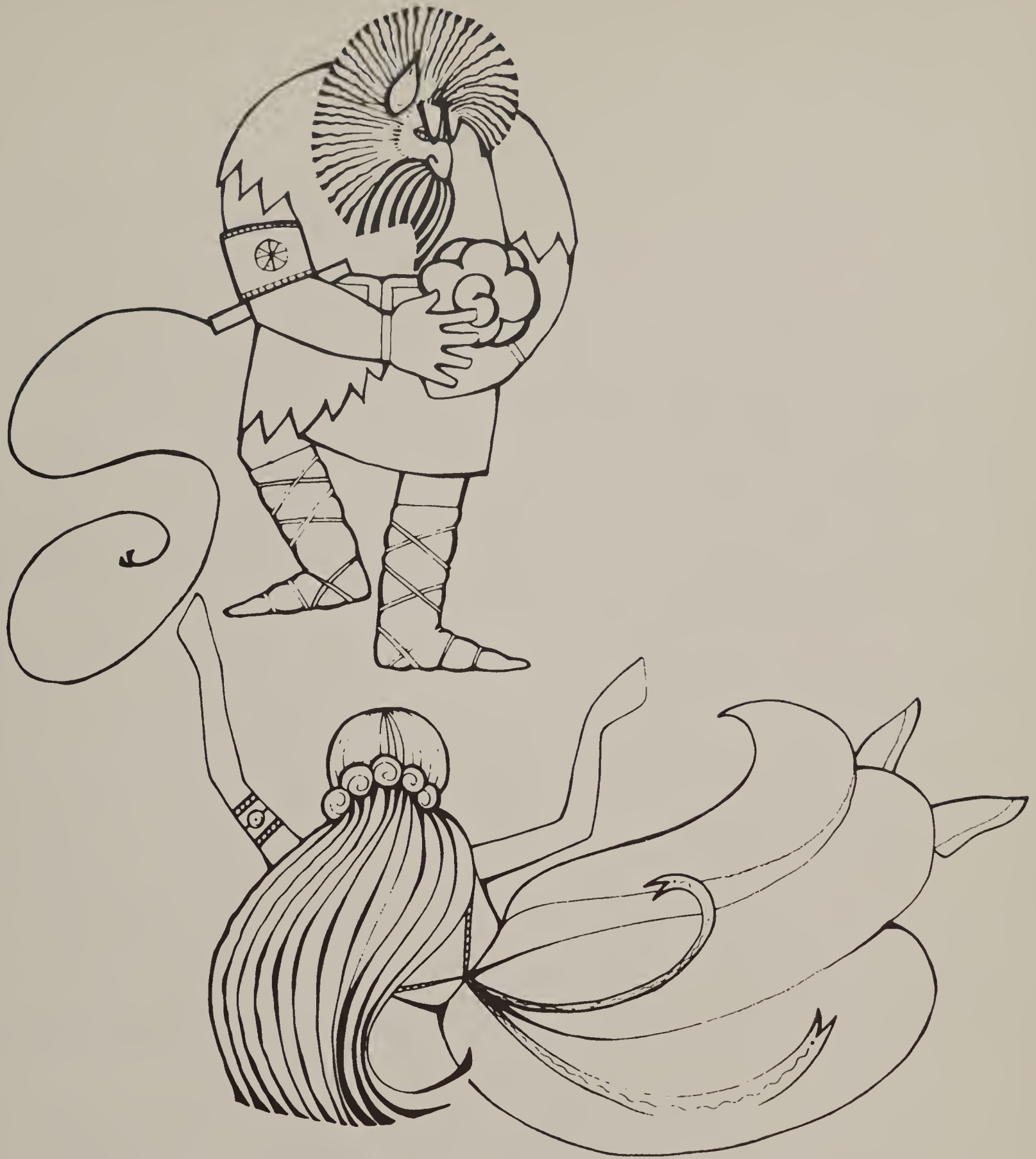
Interviewed By Nancy Sheehan

The challenge of commercial illustration is both interesting and rewarding to the minds of Gerry Valenti and Gene Lemery of Gunn Studios. When we interviewed them with the hope of gleaning "some piece of advice for aspiring young artists", we were richly rewarded with a great deal of advice and lively interest. Hearteningly eager to assist the Intaglio in its work, both Mr. Lemery and Mr. Valenti waxed eloquent on their particular work and experience.

Of all they had to say, the most important and most often emphasized was the absolute necessity of drawing ability. Neither felt he could stress this single factor enough. As Mr. Lemery stated; "There is nothing more important than drawing ability - and nothing can take its place. There isn't time to re-do a job. It must be done right, quickly and accurately."

Though much of what we heard during our discussion was familiar from Mr. O'Hara's lectures, we did gain a certain insight from their comments that seemed particularly valuable.

Of special interest, to us at least, were the detailed descriptions of portfolio presentation. Here Mr. Valenti took the floor and carefully outlined the necessary features. Once again, drawing ability was stressed, for as he explained, "Few art directors are able to discern your ability from abstracted or painterly work - and most won't even try!" On the subject of abstract



painting in portfolios they both agreed it was out of place. "Once maybe, possibly twice, you may have a call for it. But for the person who can and will draw - and draw well - there is always a demand."

In summarizing portfolios, they concluded that one should approach those agencies which carry accounts with a call for your particular forte. Whether it be editorial art, advertising art or even architectural rendering, don't be afraid to show what you can do. But always include specific examples of your strongest area.

We asked about the transition from school to the field in order to determine the best way to approach it. Mr. Lemery explained that it had been about fourteen years since he had been in school, but that as he remembered it there wasn't any real "disenchantment". However, they explained they had pretty much expected about what they found. Since Mr. Valenti had been in another career and the army before turning to commercial illustration, he was aware of the blunt day-to-day continuum of professionalism. Mr. Lemery had launched his career as a free-lancer working strictly by himself before joining the studio.

Was the struggle and the challenge worth the effort? Both agreed that it was. "We do a lot we don't particularly enjoy. But we are always doing the one thing we like best - illustration!"

Leon Pistone

Interviewed By Polly McGrory

"We're looking for creative minds here," stressed Leon Pistone of the Kenyon-Eckhart Agency in Boston. "We just want people who can think of an idea and draw a fast rough layout."

Consequently, the artist trying to get into an agency like Kenyon-Eckhart should emphasize the concepts, the originality of ideas, in his portfolio. According to Mr. Pistone, the polished techniques will impress the studio, not him. In reality, the artist must attest to a workable versatility; therefore, a combination of the two extremes is most sensible and beneficial.

Despite the attractions of an infinitely varied clientele and the promise of free imaginative reign, there are several drawbacks to working in such an agency. First of all, the initial artist never follows the project through to completion. Mr. Pistone calmly stated that he threw proverbial hell at anyone who had anything even vaguely resembling a finished comp on his desk. The Kenyon-Eckhart artist, it seems, arrives at an acceptable visualization of the problem on layout pad---and that's that. The sketch provides the framework within which the studio artist works, as the ads are then turned over to some studio.

It should be noted here that artists working in a studio don't sit around jazzing up the layouts from the agency boys. Studios are mostly occupied with projects that the artist follows through from start to finish, from conceptualization to camera-ready art.

At the present, Mr. Pistone has four artists working for him. Although they are all men, he maintains that there is no discrimination in the field between men and women. "As a matter of fact," he said, "I think the next person I hire will be a woman; there are so many projects popping up that would benefit from a woman's touch." Although the salary angle is in a disheartening perspective, Mr. Pistone was encouraging in his campaign for accepting students for employment. He justifies this policy because of the constantly changing and improving tastes of the public. "It's difficult to believe," he said, "but much of the problem of elevating public taste was in the obstinacy of the client! Often, his level of appreciation or sophistication was far below that of his audience." Not only does the public want to see something new; it is continually raising its own level of sophistication. Often the student who, while in school, has the time for and access to a barrage of new ideas and a cross section of the best the industry has to offer is the best qualified for the job because of his fresh knowledge of the public's taste.

Mr. Pistone pointed out that jobs are easier to come by any place west of Boston, and are proportionately more lucrative. Kenyon-Eckhart itself has much larger offices scattered over the country. Also, to get into any agency, the student's logical course is to frequent the agencies with a carefully prepared portfolio of various types of projects. A knowledge and flair for typography should be evident, and naturally, design courses are the most beneficial.

Vincent Ostrand

Interviewed By George Shaw

With all the things that are so unsure in art, we can be sure of one thing--there is a real need for good commercial artists today.

It was my pleasure to interview Vincent Ostrand of the Gunn Agency here in Boston. This outstanding artists' representative told me of his problems in finding really talented individuals. "We look at every portfolio that comes in here," he said, "and some of them are not too bad, but not quite good enough. We never know, though," he snapped his fingers, "when the light will flash and we will suddenly find what we want." He is looking for the versatile artist as well as the outstanding specialist. But he has found that very few people can do all kinds of art, and fewer still can do a wide variety of things well enough to be valuable to the quality agency. "What we need are ideas--people who can come up with fresh ideas."

I looked at a group of portfolios of some of the top illustrators and designers in the country, who are handled by the Gunn Agency. In each of these I could see the echo of his words. These people are good.

With all the excellent artists around, I wondered if there was enough work to keep a big agency busy. "Sometimes," said Mr. Ostrand, "we are swamped and work day and night. We even have to bring in outside freelance artists, and still we have more work than we can handle. Then there are times when we sweep the floors all day." He informed me that work tends to drop off in the summer and resume in the fall.

When Mr. Ostrand had to hurry off to another appointment, we shook hands and he invited me to look around the studio. I talked with several of the artists. There are members of agency who letter and those who do layout. There are two men who do nothing but airbrush work. There are illustrators who specialize in figure drawings. I could feel the excitement of the creative challenge that is the daily occupation of these commercial artists.



LITHO *Composition & Plate Co., Inc.*
A FIVE-STAR COMPANY



Joseph Veno

Interviewed By Clifford Wrigley

Did you know that Joseph Veno won an award for excellence in the recent New York Society of Illustrators Exhibition? And that he won a gold medal and two awards for merit in the Boston Art Director's Show last March? The New York award was the first ever made to a New England artist. And Joe graduated from Massachusetts College of Art less than two years ago! Upon graduation, he was drafted, so he has been a practising commercial artist only a year!

Joe's prize-winning drawing, part of which is reproduced here, will appear in the Art Director's Annual next fall. His work will be honored side-by-side with the work of the greatest of America's illustrators and designers, including Robert Fawcett, Austin Briggs, Bob Peak, Robert Osborne, Leo Leoni, Joseph Low, Paul Rand, Robert Weaver--names one utters with veneration.

"What an auspicious way to start a career!" we commented. "What do you hope to accomplish in the next few years?" Joe Veno attributed his success, modestly, to "luck", and said his goal is to establish himself as a graphic designer and illustrator. He admitted that if he has any idol it would be Saul Bass, the ingenious designer-typographer of the West Coast.

It doesn't take a Nostradamus to predict that Joe Veno will reach the top. The direction he is going is plain enough in his advice. We asked him what qualities the beginning commercial designer needs to succeed. "You need a lot of luck," said Joe. "I was fortunate to fall into my job here in the Barker/Black Studio. You need a lot of working with people who are good. You need the experience of working under pressure against deadlines. A studio like this is great--you do everything. The beginner has to know, or learn, production (mechanicals, paste-up, layout, typography). You have to drive yourself as much as you can. You have to keep pushing yourself. But if you really want to make it, go to New York. It is very tough to be a creative artist in Boston. It is too traditional here--they don't allow you to think. Look at the Push-Pin Studio in New York. They have really revolutionized commercial design; everybody copies them."

We asked Joe if he works in any other direction than his line illustrations. "I am very much interested in woodcuts and all aspects of graphics." We asked if woodcuts are practical in commercial art. "It's hard to say what's commercially practical. Look at the unusual things the Push-Pin Studio is doing," he answered.

Then he underlined what others in this series have told us, "You have got to have flexibility to progress. As styles and modes change, you've got to change with them. To be successful you've got to be one step ahead of everybody else."

As we were looking over proofs of two illustrations Joe had just done for the Reader's Digest, he said, "I hope I haven't sounded negative, but this is a demanding business. It is no place for the aesthete. But it can be one of the most profitable businesses you can get into."

Joe Veno mentioned the factor of luck many times, but obviously he isn't sitting back waiting for it to strike.



Ben Black

Interviewed By Bruce Childs

Should the student designer consider hard work, discipline, knowledge of mechanicals, experience with typography, and the ability to cope with an uninteresting ad item? Absolutely, says Ben Black, art director and designer of the Barker/Black Studio, Inc., Boston. Take the latter consideration, the ability to cope with an ad which may seem very dull. This takes careful design discretion and convincing results to sell the reader, whether the ad is in a newspaper or Fortune.

Mr. Black, a Mass. Art graduate, stresses the importance of handling such a problem. He feels that young designers should be a lot more familiar with paste-ups. This is the beginning designer's "bread and butter," his tool for experience. Knowledge of and experience with typography are invaluable to the student as well as a basic acquaintance with all media and the ability to draw.

"Versatile designers are important men," exclaimed Mr. Black. This year's 10th Boston Annual Exhibition of Advertising and Editorial Art testifies to the versatility of the Barker/Black artists. Viewers of the exhibit saw such names as George Guffi, Joe Veno (Mass. Art, '62), Jerry Pinkney, Barker and Black -- naturally. "Buddy" and Jerry both walked away with gold medals.

Mr. Black was asked to differentiate between a studio and an agency. A studio such as Barker/Black does all art work; whereas an agency handles the business end from the client, to the studio, to the printer.

Other pertinent advice from Mr. Black is well worth considering. He feels that too many students tend to have "glorified" concepts of the advertising world. Do not think that finished pieces of art work, such as posters, magazine covers, announcements and other glamorous assignments are the whole picture. Be prepared to spend time at the drawing board doing mechanicals. Learn typography well. Prepare a portfolio which is centered around your particular interests. Begin to choose an area in which you may wish to develop your ability, for today's advertising designers are specializing. Finally, when finding your way out of the cap and gown, do as Mr. Black did, seek guidance through the MacKittrick's Directory, a valuable guide to the agencies and studios in the area.



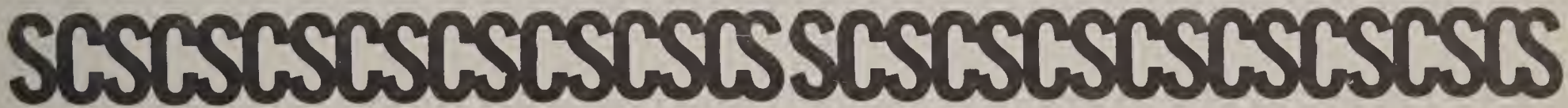
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Editorial

Hiding behind the journalistic "we" when writing my surveys for the Intaglio, I have presented the views of many exciting people over the past months, and have had an opportunity to present an occasional one of my own. But now in my final chance to express an opinion I should like very much to thank those who submitted to my questioning and those who criticized my efforts.

Though I have found this criticism helpful, those who expressed it seemed reluctant to present it personally. To those of you, whom we shall leave behind in June, may I say this one thing, which to me is of the greatest importance in the continuance of Intaglio. Please feel free at all times to exert your right to criticize the work, for we need many opinions to give what is now a struggling magazine the chance to develop into a strong and informative voice of all the students and faculty. But in your criticism, remember Intaglio needs interest and support not castigation.

Nancy E. Sheehan



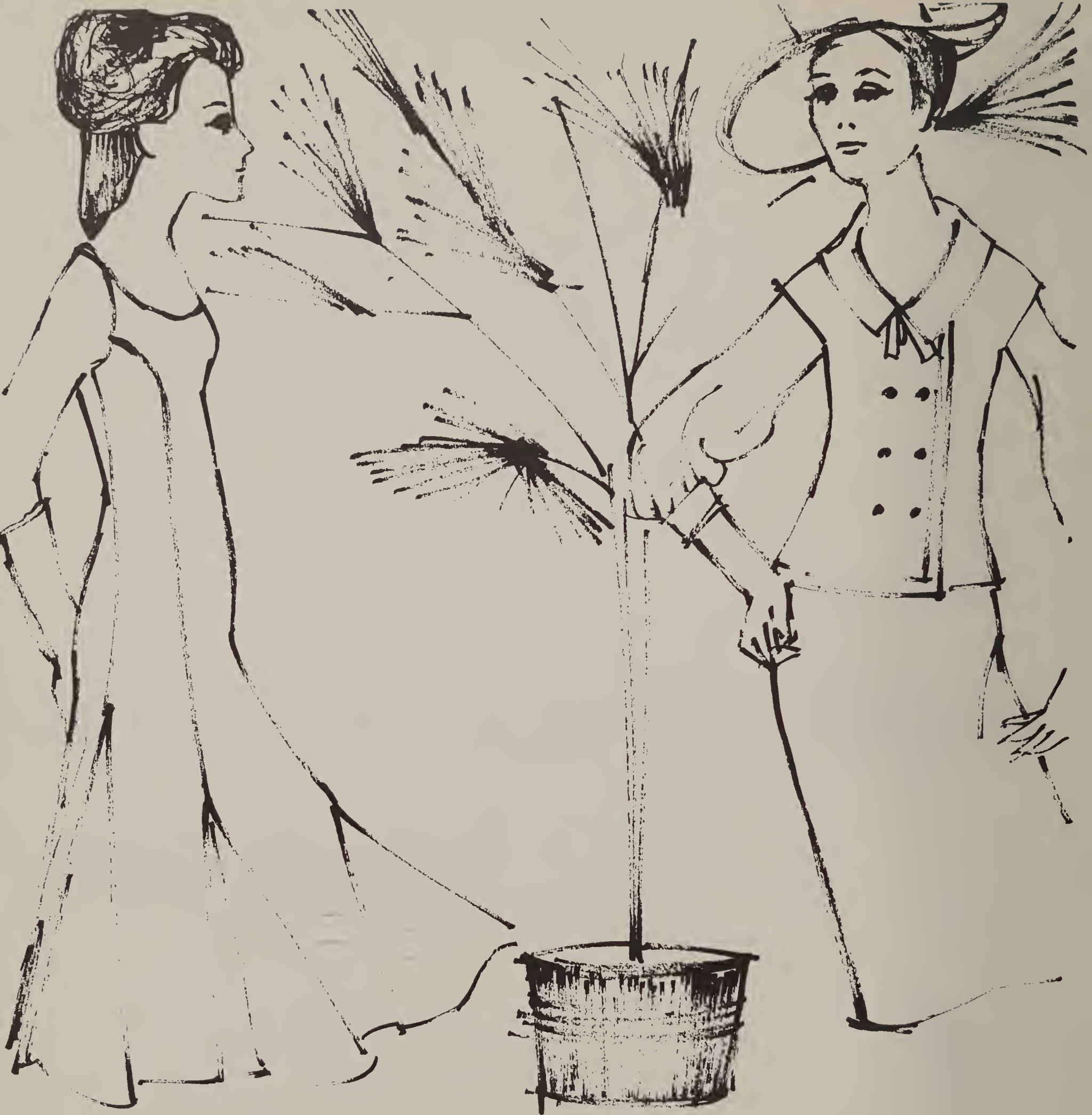
SURSUM CORDA



Summer Workshop of Fine and Applied Arts

Children & Adults
JUNE 29-AUG. 29

75 Rocky Neck, East Gloucester, Mass.



An Eye View: Spring Excitement...

Drawings and Text By Florence Stickney

There is a feeling of individuality in fashion design this spring. The feeling is one of being gay, pretty, full of coquetry. . . .and full of wonderful ideas. From the top of the head. . . .where we've already begun to feel a craving for a square-brimmed Fragonard hat. . . .all the way down.



Divine new shoes in magnificent fabrics, wonderful colors. . . .so easy to take care of. So right for spring. . . .a little tie at the throat, jackets with a little more curve, lined with the whitest of silk.

There is a pureness and subtlety of tailoring. . . .never an abrupt line, always the feeling of supplest cloth shaped over the body. . . .in narrow day dresses and coats, in evening sheaths half-seen through gauzy cages that swing over them in the most seductive way. The moving suit-skirts with their low, unexpected spacing of pleats. . . .and the tiniest of details that will all go toward making up the Total Woman this spring.

To Next Year's Editor

If this year's editor of Intaglio could bequeath to next year's editor a single thing, it would be TIME. The editor at Massachusetts College of Art has a golden opportunity to produce a beautiful publication, but not enough time to do it. The magazine almost has had to be put together on the run between classes.

The students at this college put in twenty-five hours a week in the classroom, and as many hours in homework. Many of them commute considerable distances and work at part-time jobs after school. They are hard pressed to find time left over for newspaper work.

If a good student publication at Massachusetts College of Art is thought desirable, time should be provided during the school day for its production. The ideal situation would be for the college publication to be made a part of the curriculum, so the editor and staff and the faculty advisers could work together.

This year we have attempted to produce a magazine of ideas and drawings. Next year the new editor plans to produce a newspaper.

Next year's editor will be Polly McGrory, who, as Associate Editor for the Junior Class this year, devoted a lot of time helping to put the four issues of Intaglio together. May she have more time next year and good luck.

The first newspaper in America, Publick Occurrences, was published in Boston in 1690, and was able to print only one edition. But next year's Intaglio will have a long life if we remember what Poor Richard said. . . .

Clifford Wrigley

Editorial

Despite the fact that the school paper has been enthusiastically received by its many readers, the number of students participating in the creation and production thereof has never exceeded twenty. Twenty out of five hundred! But this is not the students' fault. At least ten different people have expressed to me a desire to contribute writing, drawings, or just hours for layout work. It is largely because the magazine is just that--a magazine, with the subsequent lack of flexibility of format and, of course, a general lack of time.

Next year I would like to establish a consistent policy within a newspaper format, and to deal with pungent controversial questions.

I need contributors and ideas. If you have suggestions, I would appreciate them immediately, and if you want to work on the staff, I extend a royal welcome. And to any rejected contributors, I promise a personal explanation and evaluation. Anyone interested should leave his name and section in the Intaglio mailbox.

Polly McGrory

What we call time enough always proves little enough.



Faculty Art For The U.S. Navy

By Polly McGrory

In these days of cold war tension and space race anxiety, there would seem to be little time for any inclination among our military elements toward artistic consideration. However, due to an appreciation of the value of history, especially as represented graphically, the United States Navy has accumulated an extensive Combat Art Collection, depicting various aspects of combat life and personnel duty. Because there was little or no effort after World War II to maintain this historical record, artistic interest lagged and resulted in a chronological void. To up-date the collection, which lacked representation of its numerous post-war projects, the Navy engaged the famous Salmagundi Club of New York to aid in developing the Navy Art Co-operation and Liaison Committee (NACAL) in 1960. Under the guidance of Rear Admiral Smith, the Chief of Information, NACAL artists are now being sent around the world to cover Navy activities.

Since many members of the Salmagundi Club are elderly, the Club deemed it necessary to obtain more active artists for the strenuous Navy assignments. In 1962, the Club contacted Thomas O'Hara and Charles Demetropoulos for illustrative coverage of five areas; Mr. O'Hara for Newport News Base, the Polaris Missile School at Dam Neck, Virginia, and the Navy's White Fleet. Mr. Demetropoulos for the Marine Station at Cherry Point, North Carolina; and both artists for the Weymouth Naval Air Station. The assignments continue through 1964.

Upon accepting the assignments, Mr. O'Hara and Mr. Demetropoulos were given red-carpet treatment--expenses paid, co-operative guides and service personnel, and ideal working conditions (almost always). In fact, they suffered only a few, negligible mishaps. One such adventure occurred when the two artists accompanied the noted "Chuting Stars" on one of their performances in order to sketch them in action from the air. Besides the parachutists themselves, there were reporters aboard as well as the pilot crew. The artists were not particularly alarmed at being the only passengers without parachutes . . .at least, not until they reached 5,000 feet. Then when the plane door opened and the suction hungrily grabbed the nearest passenger, they began to doubt the wisdom of the situation. "Tom grabbed me and I grabbed. . .oh, I don't know--the pilot or the gears or something," reported Mr. D. blandly in the safety of his office.

Then Mr. O'Hara, who should be cited for courage above and beyond the call of duty, was hauled off by the Navy police in Norfolk, Virginia for lack of proper credentials. Not enough kneaded erasers, I guess. However, he emerged victorious and proceeded directly to the field of combat. There, amidst shrieking shrapnel and screaming bullets, he bravely sat his ground, sketching the marine recruits in combat training. "It was quite an adventure, diving under the nearest bush, just like the recruits, every time a reconnaissance plane zoomed overhead."

Throughout 1962 and 1963, whenever they were artistically drafted, Mr. O'Hara and Mr. Demetropoulos spent most of their time sketching or painting--that is, between plane flights to and from South Carolina and Virginia, enormous personnel receptions, location tours, introductions, briefings, assignment schedules, and connected field trips. Mr. O'Hara on the Polaris Missile assignment, began the day aboard ship sketching as planned, and ended up giving painting lessons to an interested sailor. Mr. Demetropoulos was very impressed with his entry into the "Precision Instrument Room", for which he was subjected to a special pre-entry air-vent cleaning process to prevent the admission of dust. He was more fascinated with each new sketching project and regretted having too little time to spend on some.

The artists are allowed to paint on location, or to sketch and complete the paintings in a studio. The paintings are submitted to the Navy within the allotted time and are judged for admission to the collection. All of Mr. O'Hara's and Mr. Demetropoulos' works were accepted in the March, 1963 show. Mr. O'Hara entered seventeen paintings, including interpretations of the Blue Angels, the Chuting Stars, varied subjects from the Polaris Missile School, several ships at the Newport News base, and demonstrative illustrations of the White Fleet. Mr. Demetropoulos submitted four, consisting of impressions of the Blue Angels and the Chuting Stars. Both artists have completed 1963 assignments which have just been shown at the Salmagundi Club.

The permanent Combat Art Collection travels the United States in annual tours and returns at the end of each year to the Combat Art Center, where new works are incorporated to keep the program current. In addition to providing an unparalleled experience for the participant artists, the Navy has developed a continuing program which will insure its place in America's history in a unique fashion.



Go, Seniors !

Audrey Ricci will be supervisor of art in the elementary grades in Marblehead next September. She will attend Salem State College evenings for her master's degree.

Rosemary DeMar will be the new supervisor of art in the elementary grades in Wareham next September. She plans to attend evening and summer classes at Bridgewater State College for her master's.

David Gricus has been accepted at Southern Illinois University and at Ohio University.

Ann Rafferty has been accepted and received a \$1,500 combination fellowship and scholarship at the University of Cincinnati. Ann also won second prize at the Brockton Art Festival.

Bill Mahan has been accepted at the graduate school of Syracuse University and at other schools.

Eleanor Abbott has been accepted at Brandeis University Graduate School where she will major in anthropology and art.

Patricia Feeney has been accepted at Ohio University and also at the University of Wyoming.

Judy Hunt won first prize of \$100 at the Fall River Art Show for her portrait of Mrs. Demetropoulos which had been rejected at the Jordan's Show. It was selected best in the show from among 400 works from 43 states.

Bill Poole has been accepted at Cranbrook Academy in Michigan.

The Graphics Sale: Many students sold prints--more than twenty were sold--including prints by Nancy Sheehan, David Gricus, Carol Kredenser, Bob McDonald, Merilee McKeever, Priscilla Perron, Pat Feeney, Bill Poole, Eleanor Donovan, John Butke, Bill Mahan. This was the first such sale attempted, and it may become an annual affair such as the ceramics sale at Christmas.

Charles Chamberlain will attend Alfred University (New York State College of Ceramics) in south west New York for an M.F.A. in ceramic design. At present he is an assistant to Mike Cohen at Herring Run Pottery.

About thirty junior and senior painters exhibited in a special show which the students had arranged at the Brookline Public Library.

Carol Kredenser has been accepted at the Teachers College of Columbia University. She also had a litho print accepted at the Brookline Art Society Jury Show.

Eight Mass. Art students were chosen from among the art schools in the Boston area to exhibit at the Paperback Booksmith shops in Brookline and in Wellesley.

Honorable mention was awarded to Nona Taylor at the Brockton Association Show.

Jane McLaughlin plans to continue her sculpture work. At present she is making molds of various parts of the human anatomy for a physician.

Barry Schiller is going to study for his M.F.A. at New York University.



Brian Jefferson will teach crafts and 3-d design at Haverhill High School next September. He plans to work on his master's degree at Lowell State.

Alan Pearson will teach art and mechanical drawing at the junior high school in Cohasset.

Dorothy (Frederick) Fernald plans to receive her education credits this summer at Boston State College.

Florence Stickney, now working and producing for the Fashion Box on Boylston Street, hopes to set up shop at Nassau in the Bahamas.

David Porter has been accepted at the Boston University Graduate School of Communications.

Ronald Ghiz has received a \$2,250 teaching fellowship at Ohio University, in Athens, Ohio. He will devote six hours to teaching and nine hours to preparation weekly in addition to his graduate studies.

Robert McDonald has received a fellowship and scholarship at the University of Illinois, Urbana, Illinois. It amounts to \$2,250 for the year. He was also offered a teaching assistantship at the University of Wisconsin. Bob also won first prize in the Brockton show in the graphics category and received \$75 for his print.

Sayra Dion who will be married during the summer, is going to Kansas. Her future husband is in the Air Force.

Irma Sachs is going to Europe this summer.

John Butke has received a \$1,000 scholarship to Cranbrook Academy of Art, Bloomfield Hills, Michigan. His major will be painting; his minor, graphics. The master's program will take two years.

John Gasper plans to open a ceramics studio in the fall. At present he works for Bill Wyman at the Herring Run Pottery.

David Davidson, who plans to open a ceramics studio in September, recently purchased a large gas kiln. At present, he is an assistant to Lily Swan of Cambridge.

Linda Bishop and Valerie Smith, who plan to work on the Cape this summer, will work their way over to Europe in the fall. They eventually plan to set up a ceramics studio somewhere on the Cape.

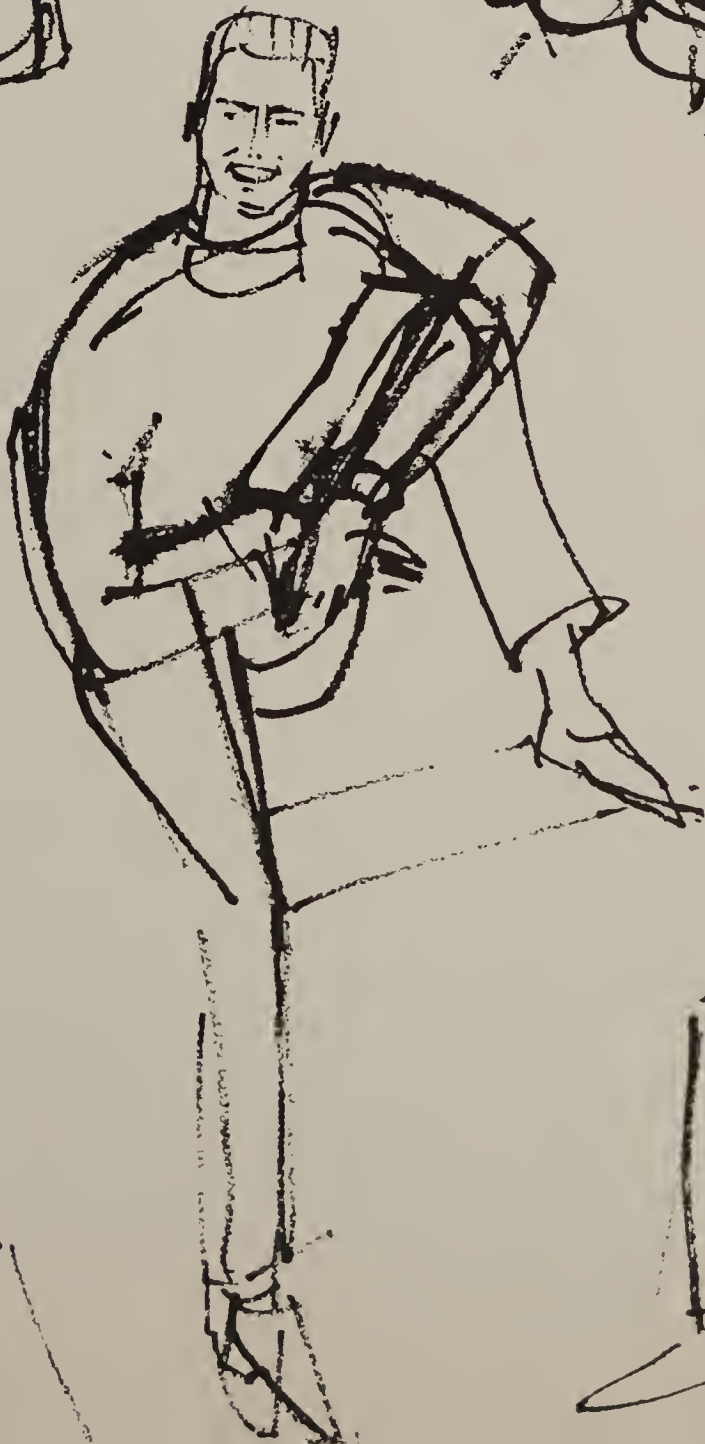
Jimmy Russell is going into the U.S.A.F.

Phyllis Gowen is doing the drawings for animation by Dave Porter in an educational movie based on Wagner's Das Rheingold. It is being produced by Richard Calhoun at Boston University.

Cynthia Sheret will teach art in the elementary and junior high school at Union Springs, New York, on the shores of Lake Cayuga.

Following a talk by two members of the Peace Corps, several seniors have been giving the new art program serious thought. Among those considering ceramic work in Bolivia are Louisa Wiseman and Mariette Parco.

Barbara Demas is entering the Intensive Teacher Preparation Course to be held at the Cape Cod Community College under the auspices of the State College at Bridgewater. This course held during July and August is for those interested in elementary education.



Steve Resnick sold his painting which was hung in the recent Jordan Marsh Art Exhibition.

Betsy Fouratt will teach art at Amherst Regional High School next September.

Cecily Howell will teach art and mechanical drawing at the junior high school in Sudbury next September.

Karen Lee has been accepted at the graduate school of Syracuse University.

Bob Griffith has been accepted at the Pratt Institute Graduate School.

Mass. Art painters had an unusually large representation in the Jordan Marsh Show. Among the seniors were Tom Bowling, Eleanor Doherty, Ronald Ghiz, David Gricus, Joan Hirshon, Bill Mahan, Bob McDonald, Karen Novak, Bill Poole, Ann Rafferty, Steve Resnick. Others from Mass. Art were Thomas Briggs, Warren Goldberg, Robert Marino, Kathleen Owens, George Shaw, Leo Supple, Bill Wegman. The faculty was represented by Mr. Burnett and Mr. Movitz. Mr. Movitz, incidentally, won first prize in the Brockton show.

Intaglio

STAFF:

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